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## AMERICAN ART NEWS

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## CHANGE OF ADDRESS.

When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

Will the writer of a letter from Portland, Oregon, dated June 25 last, requesting information as to a painting "A Laughing Boy" after Franz Hals, sold by the American Art Association Feb. 10 last, and who evidently forgot to sign his name to said letter, kindly send his or her name and address so that we may reply?

## THE JUNE BURLINGTON

The frontispiece of the June number of the Burlington Magazine reproduces Francesco Pasellino's "Virgin and the Child with Saints," a fine example of Florentine painting before 1500, the property of Sir George Holford. An illuminating paper by Sir Claude Phillips on Florentine paintings of the Trecento and the Quattrocento, forms the accompanying text.

"English Glasses with White Spiral Stems" are the theme of an exhaustive study of the various forms of drinking-glasses produced in England in the second half of the XVIII century, by John Shuckburgh Risley, C. B. E. Alfred Jones describes "A Pre-Reformation Chalice and Paten." The following article is on "The Eumorphopoulos Collection" (Part IV), by R. L. Hobson, who descants ably on pottery from the Han to T'iang dynasties.

H. Avray Tipping continues his series of essays on "English Furniture of the Cabriole Period." Tapestry portraits form the subject of an interesting study by A. A. Polotsoff and V. E. Chambers, entitled "A Tapestry Portrait of Princess Dashkoff." T. W. Arnold writes ably on "An Indian Picture of Muhammad and His Companions."

The "Monthly Chronicle" and some correspondence anent "Mr. Fry and Drawing," contain many points of interest and fill the closing pages of the number.

The Burlington can be obtained from James B. Townsend, American Agent, 15 E. 40 St., N. Y.

Parker Newton has had a successful season in point of sales through the dealers who handle his work and left town in June.

## GERMAN ART DEALINGS HERE

The art writer of the N. Y. Herald recently said:

"There can be no possible manner of doubt that the German art dealers have made up their minds to get back into the art business in America up to their necks. Names familiar to the Alien Property Custodian will begin to reappear on Fifth Ave. and elsewhere, and 'experts' who never have been able to express an opinion on a painting or print without dropping into the language of barbarism will be sputtering gutturals once more into the faces of Americans.

"If they can't get ohe things to sell anywhere else they will have no difficulty in finding them in Sweden. Denmark was profitably neutral. So was Norway. But Sweden has become wealthy beyond all her dreams by letting the Germans sink her ships and murder her seamen, and then has collected, with the result that the country is full of men with millions who went into the business 'on a shoestring' and are now enthusiastic collectors of works of art, having got the tip that these things represented good investments if discretion were used. The art plunder of Russia has been carried into Sweden.

## "Peaceful Penetration"

"So there can be no doubt that by next art season N. Y. will see the resumption on the part of the Germans of the process known before the war as 'peaceful penetration,' which enabled the sons of the Fatherland to run most of the best hotels from Cairo to Tokyo, and get control of every bank in Italy but one, while they were looking after the foreign exchanges of many American banks until they were found out. And as they were in other business so they were in the art business."

While the English of the Herald writer is not above question as to taste and elegance, perhaps not to be wondered at as he is presumably an Irishman, this can be pardoned in consideration of the pro-Ally tone of his statements and their undoubted truth.

But the war is over, and if German merchants in other lines of trade are permitted to resume business here—and we predict that they will be received, if not welcomed—(alas for American memory and consistency) we can see no reason why the German art dealer should be shut out from resuming his activities in this country. There are certain German art firms, notably those of Munich, which enjoyed the confidence and respect of their fellow art dealers here for many years preceding the war—and to those the cold shoulder will probably not be turned.

And as we happen to know that two prominent Fifth Ave. firms at least have been quietly buying pictures owned in Germany, through agents in neutral countries, at the great sales in Berlin three years ago, and from private sources, many of which are now in their storerooms here, is it or will it be any more unpatriotic to trade with the German dealer who may soon offer his wares here, than with the firms who have been buying and importing German owned pictures during the war?

## THE PORTRAIT FOUNDATIONS

We had purposed publishing the list of the portraits completed to date for the National Portrait Foundation started by Mr. Cristoffer Hannevig, in this issue, but the list has failed to reach us. Suffice it to say that the majority of the 25 portraits have been finished and that some, notably those of Secretary Daniels by DeWitt Lockman, of Secretary Baker and Gen. March by Wayman Adams, of Admiral Sims by J. von R. Quistgaard, of Samuel Gompers by Leopold Seiffert, and of Charles Dana Gibson by Eugene Speicher are admirable performances. The comparatively few painters selected for Mr. Pratt's rival Portrait Foundation have begun work. We are wondering whether there is ground for the current report in art circles that the Pratt

Foundation was the result of jealousy on the part of a Scandinavian painter, who was not chosen as one of the Hannevig artists, of a fellow Scandinavian artist who had something to do with the formation of the Hannevig movement.

We trust that the report is not true, as it would seem that if any such motive underlay the Pratt Foundation, assuming, of course, that Mr. Pratt was ignorant of such, it would seem rather unworthy and unfair. We note that the Scandinavian artist who is, through rumor, credited with suggesting or influencing the Pratt Foundation, was one of the first selected by that Foundation to paint a prominent personage.

The jealousies and rivalries of foreign portrait painters should not, it seems to us, enter into or effect so great and commendable a project as that of a National Portrait Gallery.

## Missing Trumbull (?) Found)

According to the Atlanta Constitution, the restorer who calls himself Prof. P. P. Carter and who is well known in N. Y., claims that a full length portrait of Washington standing by a white horse whose rear, on which the General's hand rests, is towards the front of the canvas, and which the City of Atlanta, which owns the work, called him to restore, and which he calls "my find," insists that it is a "missing Trumbull of great value and that he is fully convinced that the picture is one of two painted by Trumbull, one of which is owned by Charleston, S. C."

(With no wish to reflect upon Prof. Carter's professional knowledge, he is evidently unaware of the fact that the so-called Charleston Trumbull, shown at the Exposition there in 1901-1902 is a good old copy of the Boston picture and that there are known to be other similar copies by the same hand in various Southern cities, that at Atlanta being presumably one of these.—Ed.)

## OBITUARY

## Frederick Hunter

The recent passing in New York of an eminent lawyer, Fred'k Hunter, is sympathetically recorded by the Parisian art organ, "Le Cousin Pons." Mr. Hunter was a connoisseur of fine taste and had assembled three remarkable collections containing numerous "museum pieces." His collection of Chinese tobacco vases recalls the famous South Kensington collection. His Chinese uni-colored porcelains include, among many exquisite pieces, a vase that is considered one of the rare examples of its kind in the whole world. His collection of Stiegel glassware which he donated to the Metropolitan Museum is marvelous, and his book on the subject is accepted as authoritative. Incidentally, he assembled a collection of Japanese paintings, and he discovered a triptych showing the remarkable collaboration of Hanuroba with the Torii masters, paintings by Sharaku and other treasures almost unknown to collectors.

## ART BOOK REVIEW

BATIKS AND HOW TO MAKE THEM, by Pieter Mijer.—Dodd, Mead & Co., \$1.75.

In the last few years batik has advanced in this country with rapid strides and the ancient art of the Javanese has been adapted to modern decoration. Pieter Mijer, in his book entitled "Batiks, and How to Make Them," writes with authority, since he has seen batiking done in Java, and Holland, and has practiced the primitive art with much success, not only on his own account, but also in combination with some of the chief exponents of the classic art in this country.

Batik is the art of dyeing fabric, in one piece, in different dyes consecutively, through the combination of which the pattern of the design is produced. The term "Batik" is taken from the Javanese word "batek," signifying painting in wax, and the process is known to professional dyers by the name of "wax-resist." Cotton, silk, velvet and other fabrics are batiked, and in the process a little copper instrument called "Tjanting" is used in drawing with wax, on the material used.

The Mijer volume sets forth the value of batik in costuming, and its admirable illustrations include reproductions of batiks by Arthur Crisp, and C. Bertram Hartman, with both of whom Mr. Mijer has been associated. The technique is well presented and the chapter on "Successful Dyeing" will be exceedingly helpful to both professional and amateur workers in the art.

## CORRESPONDENCE

## As to "Fake" William Keiths

Editor AMERICAN ART NEWS,

Dear Sir:

I noticed an article in the AMERICAN ART NEWS of May 31, last, entitled, "The Trade in 'Fake' Pictures," and note that you especially give this state the credit of producing many "fake" pictures. I wish to correct this by stating, first, that the writer is the son-in-law, and the sole executor of the estate of William Keith and that there have been a number of "fake" pictures sent to me to authenticate.

I enclose a copy of a letter written me by Miss Helen W. Scott, of Chicago, Ill., under date of June 25, 1915. This lady sent me two pictures purporting to be paintings by William Keith and desired me to pass upon their authenticity. Mrs. Harmon (Mr. Keith's daughter), and myself, pronounced them absolute forgeries. I do not know any of the circumstances under which Mrs. Scott bought the pictures, but after making our report, received the letter referred to. She stated in a former letter that the dealer who sold them to her was from St. Louis, and you will note that he also sold her an attributed Inness, a Wyant, a Van Marcke, and other artists.

On examination of these two so-called Keiths we could see that the work was undoubtedly done by some artist in the East and not by any local artist here, as we are very familiar with practically all of the artists of Cal.

At any time you desire the original letter from Miss Helen W. Scott, I will be glad to forward it to you, to be returned later to me.

Mrs. Harmon and myself have had a great many paintings sent to us to be passed upon as to their authenticity, and while the volume has not been great, there have undoubtedly been fraudulent paintings sold to the public.

I have been familiar with William Keith's work from the year 1876, and with all his periods from that time down to the date of his passing, having been in his studio a great deal, and more particularly from the year 1883. About six months before Mr. Keith's passing he placed all of his paintings in my charge, knowing that I was to be the executor of his estate, and his work was thoroughly explained to me so that I would be familiar with his paintings, as to brush-marks, and so forth. Mrs. Harmon, also, from a child up to the time of the artist's passing, had been almost constantly with her father and is an authority on the genuineness of his paintings. We consider that our judgment is far superior to anyone's in passing upon William Keith's work.

As to the matter in Los Angeles, which was mentioned in the ART NEWS, I have heard some rumors, but have not as yet been able to ascertain their truth, but I shall in the future make some investigation.

Mr. Keith had some 361 paintings in his estate listed in the Superior Court of Alameda County, where he passed away, some of which were sketches. Practically most of these have been sold and the fact that his pictures are enhancing in value is perhaps the reason for the effort on the part of irresponsible dealers to obtain fraudulent examples of his work.

It seems to be a very difficult matter to prove the frauds, but I believe the Federal Government should enact a general law that would cover the whole matter and employ a secret service force to arrest those who are doing this fraudulent work.

I thought this information might be of some interest to you, and would be glad to correspond with you further.

Yours very truly,

E. N. Harmon.

209 Post St., San Francisco, Cal.

## The Art Luxury Tax

Editor AMERICAN ART NEWS,

Dear Sir:

How do you like this? "Securities are like paintings. Those who sell them make more money than those who buy them."

If "La Joconde" was for sale, the luxury tax would deter the purchase of it by an American; hence the U. S. would lose the most famous painting in the world.

Duty on works of art deprived the U. S. of the Morgan collection until the duty was removed. History is repeating itself with the luxury tax. Take it off, as they did in France.

Sincerely yours,

Edward Brandus.

N. Y., July 9, 1919.

Capt. Ernest Piexotto, who has been working in France for a considerable time as Official War Painter for the U. S. Government, has left Paris and with Mrs. Piexotto will spend the summer at his home on the Marne, returning in the autumn.